CONTENTS

A Brief Anatomy of The Anatomy of Melancholy, Colin Griffiths ................................................................. 3
Lucky Kingsley: an Amis Centenary, Jeff Manley .................... 10
My First Time, John Trotter .............................................................. 16
The Music of AP, Paul Milliken ......................................................... 19
Summer of Love – Donna Summer’s Greatest Hit and Dance,
Guy Robinson .................................................................................. 22
Oeufs à la Russe, Stephen Eggins ................................................... 24
A letter from Jonathan Kooperstein ............................................... 27
Society Visit to The Chantry, Stephen Walker ......................... 29
Confessions of an Interloper .............................................................. 32
Uncle Giles’ Corner ......................................................................... 34
A Message from the Hon. Secretary ............................................. 34
Depression, disco and Desert Island Discs. Plus censorship! All in this issue.

Do you know the link between the Queen of Disco and AP? Read Guy Robinson’s intriguing piece about *Dance* and Donna Summer. AP had a semi-detached relationship with music as Paul Milliken explains in his analysis of AP’s choice of records for his desert island.

We mark the end of Covid restrictions with a piece on depression which we all now suffer from, as a result of lockdowns, allegedly. Colin Griffiths explores Burton’s *Anatomy of Melancholy* - and its links with *Dance*. Jeff Manley reminds us about the relationship between AP and Kingsley Amis who seemed to suffer from terminal Weltschmerz.

To further mark our release the Chantry visit finally happened. See Mike Jay’s images and my text for a flavour of what one attendee described as ‘Brilliant plan. Expertly executed.’ For all of us it was, as someone put it ‘fascinating to see where it was all conceived and written and the paraphernalia that AP left behind.’ Huge thanks to John Powell for welcoming us to his home and providing excellent nutritional and intellectual sustenance. We could not have asked for a more gracious and expert host.

John Trotter describes how he came upon *Dance* in ‘My First Time’. He is not the first lawyer who devoured it on their daily commute into Legal London. As a counterbalance, enjoy the confessions of someone who has not yet started reading *Dance* despite every opportunity and incentive.

And now censorship. I had to axe Uncle Giles’ latest contribution. I have had sleepless nights about my decision, but he just went too far on this occasion. I am sure that he will resume his penetrating, wise and humorous advice but with a more Powellian restraint.

Your Lifestyle Consultant tells us about Fabergé eggs, Van Gogh, Andy Warhol, Gore Vidal and Parsifal. A cultural intake that is certainly eclectic and possibly emetic.

Finally, PLEASE READ PAGE 34. The Society needs new recruits. Don’t sit back. If you don’t come forward, eventually there won’t be a Society.

Enjoy the summer.

Stephen Walker
Melancholy has always struck me as a so much more gentle way of framing depression and depressive thoughts than some of the terms in current 21st century discourse. One can conceive of melancholy as a wave of emotion wafting over one rather than being actively pushed down as in a de-pression. AP evokes something of how it feels at the start of Books Do Furnish a Room when he describes Nick Jenkins returning to a rather grey post-war Oxford: ‘one immediately recaptured all the crushing melancholy of the undergraduate condition’ [Powell 1971:5].

The return to Oxford shortly after the second war took place in order for Nick Jenkins to research a book on Robert Burton. Burton, who had written The Anatomy of Melancholy in the early seventeenth century, defines the condition of melancholy as a ‘kind of dotage without a fever, having for his ordinary companions fear and sadness without any apparent occasion’ [Burton 2002: 148]. In The Anatomy of Melancholy he takes a kaleidoscopic view of the condition that includes such symptoms as the mind being disturbed, the presence of obsessional thoughts, and most commonplace; the aforementioned presence of fear and sorrow with no apparent cause.

This short article aims to unearth some of the broad characteristics of the condition. The references made are to a 20 year old edition of The Anatomy of Melancholy (not the updated new edition published in 2021). Incidentally this most recent edition contains a lengthy and very informative introduction by the editor Angus Gowland which contextualises the work as well as providing a short biography of Burton and a list of writers who were influenced by him including of course: AP.
Robert Burton was born in 1576 in Leicestershire: he went to Nuneaton Grammar School and subsequently studied at Oxford, where he lived from 1599 until he died in 1640. Although Burton was a minister of the church, he was also a philosopher, thinker and avid reader. This reading led to his compilation of the three volume edition of *The Anatomy of Melancholy*, the first edition of which was published in 1621. Burton lived most of his life in the cloistered setting of Christ Church College Oxford. *The Anatomy* is without doubt a wide ranging review of what was known at that time on the subject of melancholy. It is characterised by its size (the sixth edition ran to half a million words) and because it is truly exhaustive, everything there is to know about melancholy is described and critiqued in this book. Indeed, and herein lies the other aspect of the book, *The Anatomy* contains much else that is only peripherally related to melancholy, so it might not be considered as scoring highly on the criterion of selectivity probably because Burton was prone to digressing at the slightest provocation. However, despite the sometimes lengthy digressions, this book gives a comprehensive view of the manifestations, causes and cures of melancholia as it was understood at the start of the 16th century and as such offers an insight into both historical and perhaps current views of depression and mental health.

The difficulty of separating out different forms of melancholy is noted by Burton as is the phenomenon of diagnostic overshadowing. He discusses confused mixtures of symptoms and causes and states ‘how difficult a thing it is to treat of several kinds apart’. [Burton 2002:155] Nevertheless, having summed up the literature, he concurs with Hippocrates and other more contemporary writers who diagnose three types of melancholy that derive from the head, the body and hypochondriasis. The first is characterised by its unrelenting nature, the latter are more transient. Of interest is the note that some commentators regard the melancholy of nuns, widows and more ancient maids to be different from other forms.
In the early seventeenth century understanding of medicine was largely based on Galen’s work which was 1500 years old at that point. Harvey’s discovery of the circulation of the blood had not yet happened, and comprehension of mental health issues was greatly different to that of today. Depression or melancholy was largely conceptualised as arising from the complications of physical symptoms affecting the brain. Thus choleric, phlegmatic, black and sanguine humours, the effects of excessive heat in the brain or even the effects of eating the wrong foods are all described by Burton as causing melancholy. While Burton operates from this very different frame of reference to that of our era, many other observations of the predisposing factors that cause depression that he catalogues are still of relevance today. Here are a few with some references to *Dance*.

**Genetic and environmental factors**

To start with there is the question of being born with it, ‘As the temperature of the father is, such is the son’s’. [Burton 2002: 184] Burton regards melancholy as having a strong hereditary element citing Lemnias who suggests that ‘malice and bad conditions of children are many times to be imputed to their parents’. [Burton 2002: 184] However, he also notes that this hereditary element of depression can skip a generation.

Then there is the question of upbringing. The deleterious effects of a bad upbringing are described in the following terms: parents and those who have the responsibility to rear children

‘Offend many times in that they are too stern, always threatening, chiding, brawling, whipping or striking; by means of which the poor children are so disheartened and cowed, that they never after have any courage, a merry hour in their lives, or take pleasure in anything’. [Burton 2002: 284]

Equally, teachers are not exonerated. They are accused of ‘too much severity and ill usage’: they engage in ‘chiding, railing, frowning, lashing…that [the children] are broken in spirit…weary of their lives and think no slavery in the world like to that of a [Grammar] Scholar’. [Burton 2002: 285]

Ultimately Burton is not totally clear in discriminating between upbringing and inborn tendencies as causes of depression. Does *Dance* have anything to elucidate this conundrum? The persecution of Jenkins, Templer and Stringham by Le Bas might be construed as a case of too much severity. Certainly, Le Bas’s
reaction to Uncle Giles’s smoking seems over the top. And what of the outcome in later life? Nick Jenkins’s undergraduate melancholy has already been mentioned, Templer’s severe reaction to being undermined by Pamela Flitton suggests he may have been depressed towards the end. Lastly, one cannot but conjecture that depression was a factor in Stringham’s drinking problem. In fact, one aspect of Stringham’s demeanour is well summed up by that other depressive Captain Biggs who noted rather cruelly ‘Don’t like the look of this chap. Gets me down, that awful pasty face. Can’t stick it. Reckon he tosses off too much’ (Powell 1977a)… Not a cause of melancholy that Burton had much to say about.

Moving up the years the issue of ageing also interested Burton, Dicky Umfraville, long term sufferer from melancholy opined in Temporary Kings that ‘growing old’s like being increasingly penalised for a crime you haven’t committed’. [Powell 1977b: 7]. Burton largely agrees seeing it as a time of trouble and dotage, he notes the gradual deterioration of the body, of the older person’s mood and describes the increasing irascibility of the old. He regards those who have had an active life that comes to a sudden end as being most at risk of melancholy noting that ‘those who have lived in action all their lives, had great employment, much business, much command and many servants to oversee and leave off…all on a sudden….are overcome with melancholy in an instant’ [Burton 2002:183], which seems a fair explanation for Umfraville’s state of mind after retiring from working as agent at Thrubworth.

Excessive study

Excessive study and contemplation is noted as a cause of madness. Burton cites Marcilio Ficino as viewing melancholy as one of the five plagues of students…and for ‘almost all an inseparable companion’ [Burton 2002: 259], a view that Nick Jenkins working in Oxford might agree with. Burton regards melancholy as part of the scholarly life, caused in great measure by a lack of exercise. Bodily inaction is closely linked to melancholy not only of itself but also because it leads to a lack of stimulation which compounds the inanition. He suggests that other men care for the tools of their trade; a smith will care for his forge, a musician his instrument and a painter his pencils but scholars neglect the care of their brain and excessive contemplation ‘dries the brain’, leading to insomnia and night time study.
A further cause of scholarly depression is the lowly view of scholars in their classification of professionals: practitioners of the Law, Medicine and Divinity, Engineering, Opticians and geometricians are all regarded as being better placed to make money and receive the esteem of the people. I am guessing that this lowly status has changed since Burton’s time, certainly if Sillery can be thought to exemplify the ‘scholar’ lowly status is out of the question.

*Terrors and affright*

The unpleasant consequences of encountering some awful sights are described at some length.

‘Many cannot endure to see a wound opened, but they are offended, a man executed, or labour of any fearful disease as possession, apoplexies, one bewitched or if they read by chance of some terrible thing, the symptoms alone of such a disease…they are instantly troubled in mind, aghast, ready to apply it to themselves…they dream and continually think of it’. [Burton 2003: 288]

Burton takes the view that such terrible sights and experiences cause such a deep impression that some never recover and are pitched into a melancholic future. At a post-war reunion dinner Nick Jenkins meets Lieutenant Cheesman first encountered on his taking up command of the mobile laundry unit in 1941 which was shortly to be shipped out East.

“In fact, you were a Jap POW’
‘Yes.’
Cheesman gave that answer perfectly composedly, but for a brief second, something much shorter than that, something scarcely measurable in time, there shot, like forked lightening, across his serious unornamented features, that awful look, common to those who speak of that experience. (Powell 1977b: 212)

To be fair Cheesman seemed to have come to terms with the experience of being detained in a Japanese prisoner of war camp; he was not one of the others whom Burton cites who cannot endure to live with the memories and subsequently ‘make away with themselves’. Overall, however the incident offers an incisive illustration of post-traumatic stress disorder.

*Death of friends*
Loss of friends whether through parting or through death causes ‘so grievous a torment for the time that it takes away their appetite, desire of life, extinguisheth all delights’. According to Burton loss of a loved one evokes ‘howling, roaring, many bitter pangs and by frequent meditations extends so far that they think they see their dead friends continually before their eyes.’ [Burton 2003: 305]

This subtype of melancholia is so overpowering that ‘those that are most staid and patient are so furiously carried headlong by the passion of sorrow…that brave, discreet men…forget themselves and weep like children [for] many months together…and will not be comforted’. [Burton 2003: 306] For Burton separation loss leaves the strong desolated and incapable of normal functioning. The question of empathy for those who are now ‘hearing secret harmonies’ does not enter into it.

Scoffs and calumnies

Burton views the effects of verbal attacks as making the biggest impression on those who are inclined to depression so that when they are insulted they think about it constantly, it becomes a perpetual corrosive [Burton 2003:292] and for some it affects them so severely that they become dejected and are never to be recovered:

‘A bitter jest, a slander, a calumny, pierceth deeper than any loss, danger, bodily pain or injury……..it wounds deeply especially if it shall proceed from a virulent tongue, it cuts like a two edged sword’. [Burton 2003: 291]

Advice, perhaps, for Kenneth Widermerpool when reflecting at the end of his life from his cottage near Stourwater now occupied by Scorpio Murtlock and his followers. Insulted by X Trapnel, sugar coated by Barbara Goring, ditched by Mildred Haycock, married to Pamela Flitton, suspected of treachery and finally invaded by a bunch of sinister occultists, had he become dejected it would not have been surprising. However apart from his attempt to throw in the towel at Sebastian Cutts and Clare Akworth’s wedding he seems to have negotiated the slings and arrows pretty well, not succumbing to chronic melancholy although it is arguable that he was somewhat corroded come the end.

Conclusion: Burton in the Powellian age
What can one say to conclude except that the relevance of *The Anatomy of Melancholy* to 21st century thought remains. Although far from being a popular work, it is odd the number of one’s friends who have heard of it or perhaps looked it over. It is freely available in printed form on Project Gutenberg. An updated commentary on the work is available from the BBC. Issued in 2020 the *New Anatomy of Melancholy* takes a gentle wander round *The Anatomy*, considering it in the context of contemporary understandings of mental health. The programme does this in the company of presenter Amy Liptrott and interviewees who range from Professor John Geddes to Monty Don. It makes for a pleasant introduction to the work.

Finally, given his admiration for Burton and his understanding of the darker side of life I guess AP would have agreed with Burton’s view that melancholy, at least in its less severe forms, is not necessarily a bad thing:

‘A thousand pleasures do me bless. And crown my soul with happiness all my joys besides are folly, none so sweet as melancholy’ [Author’s abstract].

**References**


Audiography. *A New Anatomy of Melancholy*. BBC sounds available at https://www.bbc.co.uk/programmes/m000j1jq
Lucky Kingsley: an Amis Centenary

Jeff Manley

1922 marks the centenary of several important literary events - the publication of Joyce’s *Ulysses* and Eliot’s *The Waste Land* as well as the births of Kingsley Amis (16 April) and his close friend, poet Philip Larkin. Lectures and conferences (some virtual) as well as special publications of books and articles have been produced for all of these, but Amis had the fewest. There is no literary society or other interested association or place of learning that might obviously have sponsored one. Of course, COVID made organising any gathering of admirers of these literary figures more difficult.

It is appropriate in these circumstances that the AP Society recognises the importance of Amis’s contribution to 20th century literature. That was recognized by AP, who made the acquaintance of Amis even before the publication of *Lucky Jim* in 1954 and wrote about him in numerous reviews and articles as well as in his memoirs and journals. There was a reciprocal recognition by Amis of his enjoyment of AP’s works in the same print venues, as well as on TV and radio. Much of what follows about their relations inevitably overlaps with Prof Zachary Leader’s excellent talk at the Society’s 4th Biennial Conference at Bath in 2007. This was entitled ‘Friendship, Social Class and Art in Powell and Amis’ and was published in *Essays in Criticism*, January 2013. Some of it can also be found in Tom Miller’s article, ‘Sergeant Delius and the Horse-Faced Dwarf,’ *Secret Harmonies* 9.

AP met Amis through his own initiative at a crucial time in the careers of each of them. This was late 1953/early 1954. The first two volumes of *Dance* had been published and Amis’s first novel was about to appear. AP says he was motivated to contact Amis after receiving a clipping of an article by Amis in one of the weeklies. He suspected the name might be a *nom de guerre* of someone he already knew. Amis has the better recollection. What AP read was Amis’s
November 1953 review in *The Spectator* (his first to appear in a national publication) of a collection of James Thurber stories. Amis concluded that ‘in America, they go for funny writers, while over here we seem to go for serious writers who are also funny, like Mr Anthony Powell…’ (Amis, *Memoirs*, Penguin, 1992, p. 150).

What AP did not know was that Amis had by that time read all of his novels. He had been introduced to them by his college friend Philip Larkin, who recommended *From a View to a Death* in 1941-2 when they were undergraduates. So, when Amis received AP’s invitation to lunch in London, he was keen to accept. By the time they met, *Lucky Jim* had been released to much acclaim. AP was able to write a favourable review in *Punch* before the meeting. His review (although brief, as was the practice for *Punch*) concluded that the author was ‘the first promising young novelist who has appeared for a long time’ (*Strangers*, 158).

The luncheon at the Ivy went well, and AP was sufficiently impressed to extend an invitation for the Amises to visit The Chantry. Amis describes the relaxed atmosphere at The Chantry that was far less formal than he expected. He and his first wife Hilly eventually reciprocated with invitations to their more humble Swansea home. The Powells got along quite well on their visits to Swansea. Amis was amused that Violet would leave a 10 shilling note as a tip for their supposed housekeeper, which Hilly ‘would appreciatively pocket’ (*Memoirs*, p. 150). Mutual visits continued, including at least one visit to Cambridge where Amis had become a Fellow at Peterhouse but soon split with Hilly.

Contacts became less frequent after Amis’s divorce. Visits of Amis and Elizabeth Jane Howard (his second wife) to The Chantry are recorded in 1966 and 1973. They were later invited by the Powells to join them on a Swan cruise in summer 1980, and the Amises brought along American literary critic Paul Fussell and his wife. Visits by Kingsley to The Chantry are also recorded in the 1980s, and AP mentions visits by the Powells to Amis residences in Barnet, Kentish Town and Primrose Hill, but I do not recall mention of any to Hampstead.

AP also made an exception to his general rule against reviewing fiction (at least in the *Daily Telegraph*) by reviewing Amis’s 1963 novel *One Fat Englishmen*. This appeared as ‘Kingsley’s Heroes’ in *The Spectator* (29 Nov 1963, p. 31) and is oddly overlooked by most commentators. It begins with a brief survey of each of the novels written by Amis over the previous 10 years, starting with
Lucky Jim (‘re-reads remarkably well’) and continuing with That Uncertain Feeling (‘good follow-up...a world and characters of his own’), and then a falter with I Like It Here (‘a slight...dramatized travel book with a touch of the detective story...aroused critical disapproval’). This was followed by Take a Girl Like You, which represented a recovery; some Americans considered it his ‘best book’, but AP had reservations stemming from some difficulties with the point of view, being that of a woman, becoming confused in a story that dealt primarily with seduction.

The new novel One Fat Englishman was a return to form: ‘a tremendously lively and enjoyable book’. It is the story of a philandering English publisher’s visit to America and the ‘mess he gets into’ as a result of his love affairs. AP feels that Amis may have lost control of his main character - the woman-chasing publisher. On the other hand, some of the drunken scenes in New York jazz venues ‘are as uproarious as anything in Lucky Jim.’ And while Amis is describing some aspects of life as ‘an unpleasant business, [it is] funny too.’

AP also reviewed several of Amis’s nonfiction books during his career at the Daily Telegraph. Three of these are included in his collected journalism (MV, 374-9). These deal with poetry: two collections and one of Amis’s own. In reviewing the first two, AP gets into the usual discussion of how he might have chosen differently. In reviewing Amis’s own poetry, AP opens with a quote of his own responses to previous requests for comments on contemporary writers: ‘Roy Fuller is underrated as a novelist, because of his celebrity as a poet; Kingsley Amis is underrated as a poet, because of his celebrity as a novelist.’ He concludes that ‘Kingsley Amis simply seems one of the best of our poets.’

The only published AP review I could find of Amis’s later works appeared in The Spectator (9 March 1991) about a year after he resigned from the Daily Telegraph. This was entitled ‘Not so much lucky, more vulnerable’ and related to Amis’s Memoirs (1991). Its tone was friendly, but it noted several errors and concluded with: ‘...I think what at times seems a slightly diffuse book of memories contains a good deal of fascinating material, if properly sorted out. But chiefly there is Kingsley Amis’s extreme vulnerability.’ This latter sentence refers to the portions of the book AP had praised; these related to Amis’s
psychiatric consultations about his morbid fear of such things as flying, the dark
and being alone. There is much additional criticism of the Memoirs in J90-92.

That was probably AP’s last review about Amis. The last published review by
Amis of an AP book had appeared 11 years earlier in 1980. This also related to
memoirs (Faces) and was published in the Sunday Times (23 March 1980). It
was considerably more positive than AP’s later review of Amis’s Memoirs,
describing AP’s book as ‘marvelously entertaining’. Most of the review was
devoted to comparing how the same historic events in the memoir had to be
described differently in the novel where the narrator was in the immediate
present.

Scattered throughout the Journals there are ‘mini-
reviews’ of most of Amis’s books (especially
fiction) published during the years AP was writing
his Journals. Except for The Old Devils (1986),
which AP quite liked (J82-86, pp. 278-79), they
were mostly negative. In fact, Amis is probably the
most frequently mentioned writer in AP’s
Journals. Based on index entries, he is the top
ranked, followed by Evelyn Waugh and
Shakespeare. Amis’s last published letters to AP
thank him for dedicating to him the second
volume of AP’s collected journalism - Under
had dedicated his first volume of collected essays
to ‘Violet and Tony Powell’: What Became of Jane

Amis for his part reviewed the Dance novels as they came out. There are three
reviews in his collected journalism: The Amis Collection. These start with AW,
then CCR and end with HSH. The first review appeared in The Spectator and
was entitled ‘Afternoon World’. As suggested by its title, it contains several
comparisons to the characters and themes of the five prewar novels. He also
notes a change in writing style from the third Dance volume, AW: ‘less
discursive...where it seemed as if, here and there, Henry James fired with
enthusiasm for the question-and-answer section of Ulysses had stood at the
author’s elbow.’ Rather than a consideration of class differences, the story
reflects Powell’s ‘interest in human behavior and to the duty of irony and
scepticism which confronts every chronicler of an exclusive group’ (The Amis Collection, p. 58).

The third review (entitled The ‘Final Cadence’ and published in the Observer) looks back over the entire cycle. He concluded by declaring it the best volume for some years. ‘The ending, not surprisingly, is sombre, but my feeling when I laid the book down came partly from another source. It was like the sadness that descends when the last chord of a great symphony fades into silence.’

Amis also noted in his memoirs that he inserted a short reference to a small defect such as he was accustomed to include in any review of a book by a close friend, something like an error in an oriental rug to avoid its being perfect ‘on a level with God.’ In this review, he referred to AP’s desire for brevity leading him to draft a sentence with an ambiguity that violated one of Fowler’s principles. When he met AP at a book launch the day after the review appeared, AP’s first words to him were: ‘Hallo Kingsley, and I think you should realize that Fowler has no authority at all and was merely expressing his personal preferences.’ Amis named LM, CCR and HSH as his Observer books of the year in 1957, 1960 and 1975 and Spurling’s Handbook in 1977.

Amis also reviewed the novels on the BBC. For example, he arranged to interview AP in 1957 about LM shortly after its publication. This was on a radio programme called ‘The World of Books’ (BBC Network 3, 14 Dec 1957) and is probably the occasion when Amis and AP got into a row with the producer over the content of their interview. (Amis writes in his memoirs that this was in 1955 in connection with AW but Powell disagrees, and I can find no record of a BBC interview at that earlier date.) The two of them were discussing the book when the producer interrupted. He had apparently expected an argumentative confrontation between an ‘Angry Young Man’ and a toff. When he explained in more polite terms what he wanted, Powell replied, ‘We don’t care what you want. We’re going to do what we want. And if you don’t like it, we’re walking out of this studio. Now.’ The producer then withdrew. (Memoirs, p. 152) There was also a radio interview in August 1960 about ‘Novels in Sequence’ (BBC Third Programme, 28 August 1960). That would probably have been in aid of CCR that had been published in June. There was a televised interview on a programme called ‘Bookstand’ on BBC TV, 24 January 1962. The nearest publication date would have been for KO that was released in June of that year, so this may have been more of an advance promotion than a review.
After *HSH* was published, Amis conceived a one-off programme for the BBC in which he would discuss the entire series. He mentions that he was working on this in in September 1977. According to BBC schedules the programme was broadcast on BBC Radio 3 on 29 August 1979. This was entitled ‘Music of Time’ and was a 60-minute programme described as a Kingsley Amis talk on a 12-novel sequence by Anthony Powell. Amis was to introduce dramatized segments from the novels, with Martin Jarvis in the role of Nick Jenkins and additional actors in other roles. (*Radio Times*, 25 August 1979).

Amis still had at least one last AP interview in him. This one was for the *Sunday Times*, not the BBC. It was conducted in November 1985 at The Chantry. Amis brought Hilly (with whose family he was now living in Primrose Hill). She was necessary because he could no longer manage train trips on his own. AP records the visit as taking place on 5 November and notes that the idea of Hilly’s participation was ‘excellent, as we have not seen Hilly for some twenty-five years, and always regretted the bust-up of the marriage…Kingsley did Questions/Answers interview, which he said he hoped, when edited, would turn out less boring than interviews usually are…’ (*J82-86*, p. 179). The end result appeared in the *Sunday Times*, 15 December 1985: ‘Powell: The Dancing Years.’

Amis died in hospital in October 1995 after a fairly debilitating decline while living with Hilly’s family in Primrose Hill. His last novel was *The Biographer’s Moustache* (1995), a satirisation of his official biography by Eric Jacobs published that same year. AP died in March 2000 while still residing at The Chantry, having outlived his own generation as well as much of that of Amis and Larkin. AP’s last book published in his lifetime was issued in 1997, two years after Amis died. That same year saw the broadcast of Channel 4’s adaptation of *Dance*.

As of Amis’s centenary in April 2022, his reputation was not doing too badly. While there were no conferences or exhibitions noticed in the papers, a review of the book lists would indicate that he is still quite widely read. Indeed, Penguin took the occasion to reissue *The Amis Collection* and *Collected Poems* as Penguin Classics. Most of his books, both fiction and non-fiction, seem to be available in print, digital and audible formats. In the US, New York Review Books Classics has reprinted 10 of his books and shows no sign of stopping.
There were several retrospective articles: e.g., Philip Hensher last November in the *Literary Review*, Jake Kerridge in the *Daily Telegraph*, Zachary Leader in *TLS*, Alexander Larman in *The Critic* (2), Roger Lewis in *The Times*, Boyd Tonkin in *UnHerd.com*, an unsigned article in *The Economist*, as well as the reposting of an earlier article by the late Terry Teachout in the *New Criterion* and at least four foreign language publications in Italy, Spain, Czech Republic and Bulgaria. BBC Radio 4 rebroadcast a 2017 90-minute adaptation by Tony Bilbow of the novel *Girl, 20* (entitled ‘Kingsley Amis - All Free Now’) on the centenary day itself. Not too shabby given the current disarray of the literary world.

[BIBLIOGRAPHICAL NOTE: It is difficult to speak with specificity about what AP may have written about Amis after 1984, because that is where George Lilley’s published bibliography ends. If anyone knows of any reviews or articles about Amis or his work after that date, please post a message on the APGroup. A reliable list of Amis’s works is posted at KingsleyAmisCompanion.com.]

---

### My First Time

*John Trotter*

Once in a way, perhaps as often as every month, my solicitor masters permitting, I would take a full hour for lunch. A short stroll past Dr Johnson’s house, and the Cheshire Cheese, his local, would bring me to Fleet Street and then across it to St Bride’s, and Bride Court, not far from where Pepys was born. In that covered passageway was a second-hand bookshop presided over by two charming but rather formidable women. There I would browse and had started a modest collection of good editions of twentieth century authors, including Greene, Hemingway and Waugh.

On one such visit my eye was caught by a volume called *Books Do Furnish a Room*. It was by an author of whom (I am now embarrassed to say) I had never heard. It said that it was part of a sequence then called *The Music of Time*. There
were no other volumes from the sequence on the shelves. One of the proprietors recommended its author to me: ‘admired by Amis and Waugh and Betjeman’. I saw that Larkin and Braine had both praised the series. I therefore parted with the price and left with it in a brown paper bag. This was in 1978 and was to be the start of (so far) more than forty years’ worth of pleasure and amusement that Dance and AP’s work have given me.

I must confess that it took me some time to get hooked. Books was probably not the best introduction. In the words of the aged rustic on being asked the way: ‘I wouldn’t start from here if I was you.’ For a start there were frequent references to names as if we should know their owners but whom I felt sure we had not come across before. Who was this Ted Jeavons? Who was Moreland? Who is this Pennistone and who or what is Blackhead?

Also, perhaps under the influence of Burton, who pervades the book, it starts in a distinctly melancholy tone. From the early pages too, it was clear that close attention would be needed for some complex passages, so characteristic of AP, with his use of subordinate clauses, abstract nouns and the passive voice. Passages such as:

‘Meanwhile, traditional textures of existence were laboriously patched together in an attempt to reaffirm some sort of personal identity, however blurred’, and
‘However, nearly all revealed, if not explicitly in every case, a similar orientation towards the sixth climacteric, their narrative supporting, on the whole, evidence already noticeably piling up, that friends, if required at all in the manner of the past, must largely be reassembled at about this milestone.’

This was going to need altogether more concentration than reading Waugh. However, by the time I had reached the closing pages, with the ironic yet poignant conversation with Widmerpool, waiting for Pamela on that damp evening at Eton, and the brilliant denouement of the Trapnel/Widmerpools’ relationships, I was thoroughly converted. The scenes in Trapnel’s lodgings, at the Canal and in Westminster rank with some of AP’s finest.

A perfect description was of Widmerpool, lost in concentration and pacing the floor of St Stephen’s Hall:
'He was pacing forward slowly, deliberately, solemnly, swinging his arms in a regular motion from the body, as if carefully balancing himself while he trod a restricted bee-line from one point to another.'

Having finished the book, I read it again at once, as I then proceeded to do with the other eleven volumes, in sequence starting with 'A Question of Upbringing'. I bought a set of the Fontana paperbacks with Marc Boxer’s excellent cover illustrations. (My favourite cover remains Osbert Lancaster’s for the Penguin The Kindly Ones with the prim and yet spritely figure of Bilson appearing naked in the doorway of the drawing room.)

In those days, I read books rather than newspapers while commuting on the tube. This meant that from time to time, in what then was usually a silent carriage, fellow-travellers would look up and stare at me laughing out loud at a particularly amusing passage. For example, the brilliantly-observed description in A Question of Upbringing of Uncle Giles hesitating to enter his nephew’s study:

‘He delayed entry for a brief period, pressing the edge of the door against his head, the other side of which touched the wall: rigid, as if imprisoned in a cruel trap specially designed to catch him and his like: some ingenious snare, savage in mechanism, though at the same time calculated to preserve from injury the skin of such rare creatures.’

Even after disembarkation, colleagues would occasionally accost me sitting on a bench at Farringdon station, having arrived at my destination but not ready to start my working day until I had reached a good stopping point in Dance.

I little realised then that this would lead on, more than twenty years later, to me joining the Anthony Powell Society, which I did on the recommendation of Maggie Williams, then Chair and sadly soon to die all too young.

Thanks to the hard work of the Trustees and the officers, this has meant not only the many outstanding conferences and lectures, but also trips to the Chantry and to Venice, and to Keith and Noreen’s Bus Tour at the first London Conference, where, in Little Venice, the highlight for me was of course a certain bridge over the Canal, as we gazed into the murky waters below.
The Music of AP

Paul Milliken

In The Fisher King the narrator recalls a radio programme in which Henchman had taken part. The programme is described as follows: ‘This divertissement adumbrated banishment to a desert island, where the musical tastes of the exile were revealed by choice of records taken there….The interview was also calculated to enquire, though not too closely, into personal origins’.

The programme was of course Desert Island Discs (DID) familiar to those of us in the UK and now available worldwide, including its archive, via the BBC website and on YouTube. AP appeared as a guest on DID in October 1976 interviewed by the programme’s originator, Roy Plomley. According to Tristram and John Powell AP enjoyed the experience and the tone of the interview, conjuring up the image of a lunchtime chat over a bottle of claret at The Travellers Club, is one that would have been familiar to AP. The discs chosen by AP appear at the end of this article.

AP confirmed to Plomley that music was not a big part of his life (he was no concert goer) although Constant Lambert, the composer and conductor, was a close friend for several years. The composers Chabrier, Debussy, Mussorgsky, Prokofiev and Walton are mentioned in his memoirs but only fleetingly and largely through association with others. AP was guest number 1,354 on DID and like many before and after he stated that his choice of discs was principally nostalgic designed to revive memories to help alleviate isolation. However, I would have thought that very few guests, if any, have devised such a determinedly individual list that contained both George Robey and Darius Milhaud.

The Strauss and the Borodin discs are the most straightforward choices selected to evoke certain period atmospheres congenial to AP: pre-War Vienna and the Russian steppes. The Debussy and Milhaud discs are sophisticated choices for a man with relatively little interest in music but perhaps are a nod to AP’s
interest in late 19th/early 20th French culture. AP explained to Plomley that they were representative of the kind of music – a mix of cynicism and enjoyment in AP’s words – that recalled both the world of the Sitwells in the 1920’s and also his friendship with Constant Lambert whose most famous piece – *The Rio Grande*, based on a poem by Sacheverell Sitwell – is included.

For me, AP’S first three choices are the most interesting. They are songs from the world of the music hall and from opera/operetta, music whose impact is enhanced by scenery, costume and character. More importantly they concern relationships between men and women, an abiding interest for AP both in life and in his fiction. AP was never a sentimentalist but in my view he had a romantic streak and he had the skill in his writing to evoke emotional and erotic excitement with restraint and exactness. Most men perhaps, when young, can relate to the moment in *The Acceptance World* when Nick takes Jean Templer into his arms and he wonders afterwards ‘whether, in the last resort, of all the time we spent together, however ecstatic, those first moments on the Great West Road were not the best’. This passage recalls the opening lines of AP’s second choice:

‘Macheath : Were I laid on Greenland’s Coast, And in my Arms embrac’d my Lass; Warm amidst eternal Frost, Too soon the half year’s Night would pass.’

The lines of the whole song are quoted in *Infants of the Spring*. AP first saw the *The Beggar’s Opera* at the end of his first year at Eton and he recalled that it made a big impression on him as an adolescent. It remained a favourite all his life (there is a poster of an early production at The Chantry). AP was particularly struck by the originality of the set design and costumes by Lovat Fraser. There is a fuller description of the impact made on AP in Hilary Spurling’s biography. The music and songs were adaptations of well-known ballads; the love duet between Macheath and Polly chosen by AP was based on the English folk tune ‘Over the Hills and Far Away’. On the chosen recording the part of Polly is sung by the celebrated soprano Elsie Morison. Her clear diction and pure tone were perfect for such material and made her a star of the Glyndebourne productions of Gilbert and Sullivan (as was John Cameron the baritone who sings the part of Macheath). True love of course never runs smooth and the Verdi choice is described by AP as a corrective to the first two. There is a lovely throw-away line from AP – ‘Hard to deny that view’- when Plomley mentions that the song is about women being fickle. Verdi is representative of ‘old-fashioned opera’ in AP’s words which along with Russian music are his only musical preferences mentioned.
Are there any surprise omissions? Well, there is no ballet music (Stravinsky’s *Petrushka* would seem to be a potential candidate) even though for several years the Powells mixed with the Constant Lambert crowd (or the ‘Ballet Boys’ as they were dubbed by Lady Violet). There is no German music, which is interesting given that this is the cornerstone of the classical music repertoire. My own view is that the rather portentous life-is-serious approach characteristic of German culture including much of its music would not have attracted AP. One might have thought that the legend and mythology aspects of Wagner’s music would have appealed but Valhalla is a long way from King Arthur and John Aubrey. Looking through the list it is also striking that other than the Strauss and Verdi there are none of the popular choices that would normally feature on an edition of DID (Plomley featured a list of these ‘favourites’ in his book on DID published in 1975). There is no English whimsy (no *Greensleeves*, thank God) nor any tub-thumping patriotic music. No doubt AP discussed his choices with his wife and she was likely to have been an influence in choosing the particular versions played, as according to her sons she was a devotee of Radio 3, the classical music BBC radio channel, and together with AP enjoyed having supper in the Billiard Room at The Chantry whilst watching opera on BBC TV.

What do the choices tell us about AP? Well, the memories he wants to evoke revolve around romantic relationships and people and places that have a certain colour and vitality. It is essentially a pragmatic choice with each disc designed to help with reminiscence rather than to generate an interior emotional response through the quality of the music. It is consistent with knowing that AP’s senses were stimulated more by the visual arts and literature. Tristram Powell has made the point that the chat between the musical excerpts is the most illuminating part of the interview for what it reveals about AP’s character and his writing. AP’s rather sardonic humour comes through to good effect when discussing practicalities of life on the island. However, the time constraints of the interview can be rather frustrating: for example AP confirms that he visualised all the characters in *Dance* but this is not followed up by Plomley (the archive recording is a slightly abridged version of the original). The discs chosen by AP are listed below; AP chose the Lambert piece as the one out of the eight that he would save from the waves if necessary. AP’s choice of one luxury was consistent with his lack of pretension and a fondness for the kind of military precision expected from a soldier’s son: a bottle of ‘perfectly ordinary’ red wine each day, one third to be consumed at lunchtime the rest at dinner.
I would like to thank Tristram and John Powell for sharing with me their memories of the DID interview and of music in the Powell household.

AP’S choice of music:

Disc 1: ‘If you were the only girl in the world’ Violet Loraine and George Robey
Disc 2: ‘Were I laid on Greenland’s Coast’ from John Gay’s *The Beggar’s Opera*
Disc 3: ‘La Donna e mobile’ from Verdi’s *Rigoletto* sung by Luciano Pavarotti
Disc 4: *Tales from the Vienna Woods* by Johann Strauss with the Vienna Philharmonic
Disc 5: Polovtsian Dances (from *Prince Igor*) by Alexander Borodin with the Berlin Philharmonic
Disc 6: *The Rio Grande* by Constant Lambert with the composer conducting the Halle Orchestra
Disc 7: *La Creation du Monde* by Darius Milhaud
Disc 8: *Iberia* (from *Images*) by Claude Debussy

Summer of Love - Donna Summer’s greatest hit and *Dance*

*Guy Robinson*

During lockdown I was struggling psychologically somewhat - as we all were - and like many others sought succour from the AP List. Imagine my delight when in September 2020 I spotted a post from William Denton highlighting *Dance* as an inspiration for Donna Summer’s *I Remember Yesterday* album from 1977 and therefore with her greatest hit ‘I Feel Love’. At last-my dream of a link between AP and 70’s disco had been established! Obviously, this required investigation in more detail.

The post stemmed from an edition of Radio Four’s Great Lives where the singer Jessie Ware discussed Donna Summer (1948-2012) the main contender for the hotly disputed title ‘Queen of Disco’. One of the interviewees was Pete Bellotte (born 1943) who produced the album with Giorgio Moroder (born 1940) and who wrote the songs for the album with Moroder and Summer. Bellotte
remembered they named Summer’s second album *A Love Trilogy* after he read Mervyn Peake’s *Gormenghast* Trilogy.

‘The third album, I’d been reading the *Alexandria Quartet* by Lawrence Durrell and we turned that into Four Seasons of Love. Then the next album, I’d been reading *A Dance to the Music of Time* by Anthony Powell which is twelve volumes and it gave me the idea of taking songs from the fifties, going through Tamla, funk, coming up to today, and then ending on a futuristic song and that was how ‘I Feel Love’ came about.’

So, there you have it - AP directly influenced one of the greatest disco songs of all time which has been credited for inspiring the genre of modern electronic dance music.

At the time it was fashionable for those belonging to my own musical tribe, (which could be described as post-punk) to sneer at the disco scene. We followed Joy Division and The Fall and we wore trench coats and Army surplus trousers and were disdainful of other genres. However, at university discos ‘I Feel Love’ was one of the songs that broke down such artificial barriers and got us on the dancefloor. (Others were ‘Hi ho silver lining’ by Jeff Beck and ‘Motorhead’ by er, Motorhead.)

‘I Feel Love’ appeals because it is a totally immersive piece and hence has been covered by many other artists and used as the soundtrack for many commercials down the years. Although ‘I Feel Love’ was the standout track *I Remember Yesterday* was a concept album and the tracks are arranged cyclically. The title track harked back to the 1940’s ‘Love’s Unkind’ to high school crushes of the 1950’s and ‘Back in Love Again’ to the 1960’s. The album ended with the futuristic ‘I Feel Love’.

Although this was the most remembered ‘Love’s Unkind’ was released as a single and reached Number Three in the UK charts.
Was the influence of *I remember yesterday* two-way? Well apparently, AP was introduced to 70’s disco by Roger Daltrey of the Who and quite liked it, according to the *Journals*.

Does all this matter, though, to the wider world of AP? Well no, not really. What I find interesting though is how influential the *Dance* sequence was to readers of the 60’s/70’s and beyond. And of course, *Dance* was not the only multi-volume novel sequence of note. *Gormenghast* and *The Alexandria Quartet* have been referenced above. Also popular were Paul Scott’s *Raj Quartet*, Evelyn Waugh’s *Sword of Honour Trilogy*, Olivia Manning’s *Balkan* and *Levant Trilogies*, and Robertson Davies’s triology of trilogies.

Sadly, though that era seems to be behind us. The literary world is reluctant to commit to such undertakings and like the concept album in the music industry the sequential novel has become a thing of the past.

---

**Oeufs à la Russe**

*Stephen Eggins*

It’s been a busy period for your Lifestyle Editor – notwithstanding being flattened by another of these wretched viruses for an entire month – which made Covid, which I’ve had twice, seem like a walk in the proverbial.

I know that you went to the Faberge exhibition didn’t you? – you didn’t? Tsk Tsk! It was a stunner – room after room of exquisite objets de vertu - 'After all' says Kieren McCarthy, the exhibition curator, 'who doesn't need a silver cigar cutter in the shape of a Japanese carp!'

Faberge produced his famous line of Easter eggs, at the instigation of the Emperor Alexander. The real wonder of Faberge lies in the creations – as McCarthy says 'the craftsmen could take a piece of quartz and turn it into a quince.' The displays include contemporary notes on Faberge’s life and work and an atmospheric video of the period culminating in, yes, you guessed it, the iconic (is iconic the right word?) photograph of the blood-spattered room which brought down the curtain on 600 years of Romanov rule.
This and other exhibitions which have been held in London brought to thought what a tremendous infrastructure for the arts we have in this country. In just the same way that the City of London is one-stop shopping for raising capital – we have a deep and diverse population of folks connected to the arts – curators, experts, dealers, researchers, administrators and even so-called artists which enables this country to be a mecca for exhibitions.

At the invitation of my friend, shortly to retire Director of the Courtauld Gallery, Professor Debbie Swallow, I attended a private view of the Van Gogh self-portraits. As you can imagine seeing half of the 36 self-portraits in one place, at one time, is a stunning experience. 'Having led a life that even by troubled-artists standards was problematic and brief, it was a nailed-on certainty that he would spend some of it staring into a mirror and baring his soul' - Waldemar Januszcak. My favourite is the one where he looks like Roy Keane, the football pundit and former Manchester United skipper.

I had two outings to the young Vic (prefer it to the Old Vic), which is putting on some terrific stuff currently.
**Best of Enemies** - a play about the legendary discourse between William Buckley and Gore Vidal – conservative versus so-called liberal – with walk on parts by Andy Warhol, Aretha Franklin, Nixon et al. Buckley finally succumbed to Vidal's needling and spat out the words 'You queer' - the silence which followed this outburst lost Buckley the mud match emphatically.

Another terrific play - *The Collaboration*, about the collaboration between Andy Warhol, whose star was temporarily in decline and the young pretender, Jean-Michel Basquiat. Andy Warhol was a close personal friend of mine - (close personal friend, as in I met him once in New York with new APSoc Eggins inductee/old AP hand, Nicolas Ashley, currently sifting our distinguished late President's papers and poems.)

Paul Bettany played Andy Warhol brilliantly – Lloyd Evans of *The Spectator* says 'Warhol came across as a true original- a brilliantly, witty charlatan, a philosopher in a minor key'. Where does time go? asks Andy – and why does it keep going there? If either of these plays transfer to the West End or the National Theatre I enjoin you to catch them.

Your columnist is going into training for five hours of Parsifal at the Festival Hall in July with Opera North en concert - report in due course. That’s all for now, folks – stay well!

Footnote - with his forensic eye our distinguished Chairman spotted the non-deliberate mistake in my last piece – *Whatever Happened to the Likely Lads* – not *The Likely Lads*!

---

A railway station design that includes its own renewable energy generation has won a competition to shape Britain’s future railways.

https://www.networkrail.co.uk/stories/ winning-design-to-improve-smaller-stations/
Dear Keith,

Thank you for persevering with the previous issue of the Newsletter. The mail delivery here is worse than ever. I hope you received my Society membership renewal form, which I sent at the beginning of April, I think.

Here is the traditional (?) New York Book Fair report. As I expected, this was very well attended. Proof of vaccine and identity were required to enter the building, and the mask-wearing compliance rate was high (95 % ?). I noted only one egregious offender (name omitted).

But: I did not see a single AP book. Across the street, at the "satellite" book fair, there were two copies of Cecil Beaton’s Book of Beauty—Duckworth, 1930, so arguably an AP book. However, this was not a sufficiently convincing rationale to induce even me to dust off my checkbook.
Recently (September 2021—April 2022) there was a wonderful exhibition of the work of McKnight Kauffer at the Cooper-Hewitt museum here. This included a wall chart of people Kauffer knew in different fields; T. S. Eliot the most eminent. (They called each other “Missouri” and “Montana” after their home states.) Under the heading of architecture two names that appeared on the chart were Wells Contes and Brian O’Rourke, each the husband of one of AP’s pre-1934 girlfriends; it occurred to me. This coincidence was not noted, however.

Onward and upward,

Jonathan

* Kauffer illustrated some or all of Eliot’s “Ariel” series poems.
SOCIETY VISIT TO THE CHANTRY

Stephen Walker

‘All good things come to those who wait.’ The cliché proved to be true on Saturday, 21 May 2022. The much-postponed visit to the Chantry finally happened! And as one of the group has emailed: ‘The trip was a revelation.’

A full house of 20 members arrived on time in bright sunshine at Chantry. First we all tucked into a splendiferous buffet organised by John Powell and overseen by Kim. The centrepiece was the Melton Mowbray pies much favoured by AP himself. They were exceptional. And accompanied by superior smoked salmon, quiche and a spectacular Pavlova, were more than enough to refresh us all.

John generously provided Champagne and red wine. There was something very appropriate about eating pork pies with Pol Roger. As one appreciative member has written to say: ‘As the group spent the time together, I felt the presence of, if not, Anthony, certainly an observer with pen poised to record our quirks. It was tempting to see us role-playing rather than being our real selves.’ Well, yes, Widmerpool did emerge but as a woman rather than a Man of Will.

After lunch we split into two groups. One went to see the collage first: the other the study sitting room and bedrooms. John has carefully maintained them in as much as the original condition as possible. The wall coverings - the paper, the pictures and the photographs are all wonderful. It was a privilege to be able to see how AP lived and worked.
As previously reported, Health and Safety requirements meant that asbestos-tainted pipework in the boiler room had to be removed. This has been done very skilfully and as much of the collage itself as possible has been preserved. The images remain surprisingly bright and vivid after all these years. Probably because, as John explained, they had not been varnished. It’s an astonishing sight. Every surface is covered. As you look at the ceiling you can’t stop yourself from thinking of the Sistine Chapel. Fortunately, the Society commissioned Hugh Gilbert to provide a full photographic record of the collage before the works were done. A farsighted and wise decision.

Different things appealed to different members. Of course, the library was a draw. We were very lucky that Philip Nokes who is cataloguing the library was on hand to offer guidance and instruction. Others were enchanted by the garden which is spectacular. And many were just glad to be able to see the Chantry at last, and after an age of dreariness to see old friends and make new ones. One, in particular, was delighted by the dead mouse they found under their chair – a tribute to feline diligence.
We were then treated to a visit to the Chantry church which abuts the Chantry grounds and where the memorial plaques to AP and his father can be seen. Local historian Robin Thornes told us about the history of the Chantry area and house which owed much to the Fussell family about which he has written in *Men of Iron, The Fussells of Mells*.

In a vain effort to work off lunch we walked to the lake and the grotto. All in glorious sunshine. Mike Jay has kindly provided some images. Tea biscuits and cake were served for those who still needed sustenance before the trip home. On behalf of the Society, I would like to thank John again for making us so welcome and for entertaining and educating us so well.
I was made aware of Anthony Powell, not the AP Society – that was yet to come, by my partner, several years ago. He gave me a copy of *A Question of Upbringing* and I toyed with the idea of reading it. Seriously considering this and not just flirting with the idea.

At the time however, I was enjoying an intense relationship with Barbara Pym. More or less reading all her novels back-to-back (that’s the way I like to do it). I felt I could not embrace another novelist of a similar genre and remain faithful to Miss Pym. So I put it aside, just until the heat of my ardour for Miss Pym had cooled and with every intention of returning.

Meanwhile, it was suggested to me by my partner that I might like to accompany him to York for the AP Society annual conference. As I was already in Newcastle that week on a business trip, I was able to view the proposition fairly nonchalantly and I conceded that a weekend in York might be rather pleasant. So I went.

First to the Friday night supper. I mingled and mixed, delightfully entertained by the company. The conversation was amusing and flowed around me, peppered with amusing references to AP and quotations from his work. I caught at bits as it flew past and returned some remarks with comments of my own. All quite fascinating, and (as I recollect) the food was pretty good too. Then on to Saturday. I wandered, shopped and sipped coffee and later wine at riverside cafes in the sunshine. My partner joined me between talks, updating me on all the AP news and views.

Finally to Sunday. I joined a very jolly coach party to Castle Howard. Enjoyed an impressive house and gardens and delicious cream tea. Back on the coach, AP jokes and laughter, banter back and forth. All in all, a very satisfactory weekend. And quite to be recommended.

Over subsequent years, similar opportunities arose to enjoy an evening out in the company of the Society and to renew my acquaintance with AP. I listened with interest to Hilary Spurling recounting her memories of AP to promote her latest biography at the Richmond Literary Festival. I was fascinated by the lives
of the ‘Lost Girls’ and how they featured in the AP world delivered by DJ Taylor. So much so, that I bought the book (and did read several bits of it).

I was intrigued to hear Philip Hensher talking on the theme of sexuality in the world and times of AP. These events were held in the very comfortable surroundings of the Travellers’ Club and once again in the genial, entertaining company of the AP Society members. Although by then, my relationship with Miss Pym had run its course (as these things do), I still had yet to read a single word of the great AP himself.

I should mention I had suffered some temporary disorientation during this time, when upon reading The Adventures of Miss Barbara Pym by Paula Byrne, I learned that she had been quite a fan of AP. So much so that she described The Soldier’s Art as ‘a beautiful book’. She had been unaware that AP was also a great admirer of her books having told John Bayley as much. Moreover, Lord David Cecil admitted that her novels, along with those of AP, were the only ones he would buy without reading first.

With this endorsement, I had almost opened that first novel given to me many years previously, but just as I was about to begin to read it, I came upon the novels of Elizabeth Taylor, not the film star but a sharp and (overlooked) writer of that literary era. And once again I began a dalliance with another novelist at the expense of AP. To my embarrassment (yet maybe with a small degree of satisfaction?) I have to admit that I am still to begin that first book. So, has the moment to join in the dance passed forever?

Maybe at the next AP event come over and ask. Although you may not spot me. I have joined many conversations with you over the years and no one has stumbled on my secret, so far…….

Anon
A Message from the Hon. Secretary, Paul Milliken

Dear Members,
The Society urgently needs replacements for both the Honorary Treasurer and the Accounts Scrutineer who are standing down. The Society cannot function without these roles being filled. We have to have replacements in place at the latest by the time of our next AGM in October.
The accounts are in a healthy state with substantial reserves, and they usually break even or show a small profit.
Neither role is arduous or particularly time-consuming. Both roles need to be UK based.

**Honorary Treasurer**
Responsible for managing the Society’s accounts. This includes making payments, checking bank statements and preparing end of year accounts. The Treasurer also serves as a Trustee of the Society.
Reasonable experience in the use of Excel and in online banking are desirable. No formal accounting experience is needed but general understanding of accounts and budgeting is desirable.
NEWSLETTER 87

Graham Page, the present Treasurer, will provide full handover and intends to remain a member of the Society so he can provide ongoing help and guidance as necessary.

Scrutineer of Accounts
The Society’s accounts are not professionally audited but are independently scrutinised to ensure that they have been properly completed. This includes the verification of payments and checking of bank statements. Completed draft accounts are available in May each year and need verification before the Society AGM in October.
No formal accounting experience is necessary but a general understanding of business accounts is desirable. Again Graham can provide a full briefing of what is required.
If you care about ensuring the future of our Society then please consider coming forward by contacting me at secretary@anthonypowell.org

Thanks.

Paul

Newsletter copy dates 2022

Autumn issue: 12 August
Winter issue: 11 November

Membership News

Membership Updates
We extend a warm welcome to the following new members:

Irene Blalock, Birmingham, USA
Mark Fox-Andrews, London
Stephen Dobbing Klein, London
Donna MacPherson, Brighton
James Siegel, New York
London Pub Meets 2022

The dates for the 2022 London Pub Meets are:

- **23 July 2022**
- **22 October 2022**
- 12:30 to 15:00

As the Covid-19 position remains uncertain, we will decide about each lunch shortly before the date, with the option of either an in-person meet (and if so the venue) or a Zoom call depending on the prevailing circumstances. Check the Society website or contact Keith Marshall, membership@anthonypowell.org or phone 020 8864 7993.

World Zoom Calls

In addition to the London Pub Meets (open to all if on Zoom) we have scheduled Zoom social calls for members worldwide on the following dates:

- **25 June 2022, 17:00** (UK time)
- **24 September 2022, 12:00** (UK time) *(corrected from 4 September, as wrongly noted in Newsletter 86)*
- **17 December, 17:00** (UK time)

The dates are fixed so members have a chance of discussion following the (anticipated) arrival of each Newsletter issue. And timing is so that all members worldwide have the possibility to join at least a couple of times during the year. The December date will also include AP Birthday Tea.

If you would like to join a call please register with Keith Marshall, membership@anthonypowell.org or phone +44 20 8864 7993 giving the call date(s) of interest. Zoom details will be emailed to those registered a day or two prior to each call.

Society Merchandise

<table>
<thead>
<tr>
<th>AP CONFERENCE PROCEEDINGS</th>
<th>UK</th>
<th>Europe</th>
<th>World</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eton 2001 Proceedings</td>
<td>£8</td>
<td>£10</td>
<td>£12</td>
</tr>
<tr>
<td>Oxford 2003 Proceedings</td>
<td>£8</td>
<td>£11</td>
<td>£14</td>
</tr>
<tr>
<td>Centenary 2005 Proceedings</td>
<td>£12</td>
<td>£15</td>
<td>£18</td>
</tr>
<tr>
<td>London 2011 Proceedings</td>
<td>£9</td>
<td>£12</td>
<td>£15</td>
</tr>
<tr>
<td>Eton 2013 Proceedings</td>
<td>£7</td>
<td>£10</td>
<td>£13</td>
</tr>
<tr>
<td>Venice 2014 Proceedings</td>
<td>£12</td>
<td>£15</td>
<td>£18</td>
</tr>
<tr>
<td>York 2016 Proceedings</td>
<td>£8</td>
<td>£12</td>
<td>£14</td>
</tr>
</tbody>
</table>
NEWSLETTER 87

<table>
<thead>
<tr>
<th></th>
<th>UK</th>
<th>Europe</th>
<th>World</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Oxford 2018 Proceedings</strong></td>
<td>£10</td>
<td>£13</td>
<td>£16</td>
</tr>
<tr>
<td><strong>SOCIETY PUBLICATIONS BY/ABOUT AP</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Secret Harmonies: Journal of the Anthony Powell Society (back issues 1, 2, 3, 6/7, 8 &amp; 9 available)</td>
<td>£6</td>
<td>£9</td>
<td>£10</td>
</tr>
<tr>
<td>Writing about Anthony Powell</td>
<td>£4</td>
<td>£6</td>
<td>£7</td>
</tr>
<tr>
<td>John Monagan; The Master &amp; The Congressman</td>
<td>£4</td>
<td>£6</td>
<td>£7</td>
</tr>
<tr>
<td>Jeff Manley et al.; Dance Music</td>
<td>£7</td>
<td>£10</td>
<td>£13</td>
</tr>
<tr>
<td>Bernard Stacey; War Dance</td>
<td>£11</td>
<td>£13</td>
<td>£15</td>
</tr>
<tr>
<td>Bernard Stacey; Poetic Dance</td>
<td>£9</td>
<td>£12</td>
<td>£13</td>
</tr>
<tr>
<td>Robin Bynoe (ed); Anthony Powell on Wine</td>
<td>£16</td>
<td>£19</td>
<td>£22</td>
</tr>
<tr>
<td>Anthony Powell; King Arthur and Other Personages</td>
<td>£19</td>
<td>£24</td>
<td>£28</td>
</tr>
<tr>
<td><strong>OTHER PUBLICATIONS BY/ABOUT AP</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Gould; Dance Class</td>
<td>£12</td>
<td>£17</td>
<td>£22</td>
</tr>
<tr>
<td>Anthony Powell; Caledonia (Greville Press reprint)</td>
<td>£8</td>
<td>£11</td>
<td>£12</td>
</tr>
<tr>
<td>Violet Powell; A Stone in the Shade</td>
<td>£25</td>
<td>£32</td>
<td>£37</td>
</tr>
<tr>
<td><strong>SPIN-OFF FICTION</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Giles Jenkins (ed. Robin Bynoe); The Ordeals of Captain Jenkins (published by the Society)</td>
<td>£18</td>
<td>£23</td>
<td>£27</td>
</tr>
<tr>
<td>X Trapnel; Profiles in String (published by Bernard Stacey; despatched direct from publisher; extended despatch times may apply)</td>
<td>£9.50</td>
<td>£14</td>
<td>£15.50</td>
</tr>
<tr>
<td>Ada Leintwardine; The Bitch Pack Meets on Wednesday (published by Bernard Stacey; despatched direct from publisher; extended despatch times may apply)</td>
<td>£9.50</td>
<td>£14</td>
<td>£15.50</td>
</tr>
<tr>
<td>D McN Tokenhouse Maj (retd); Socialist Realism and the Prolitariantisation of Popular Art (published by Bernard Stacey; despatched direct from publisher; extended despatch times may apply)</td>
<td>£12.50</td>
<td>£17</td>
<td>£18.50</td>
</tr>
<tr>
<td><strong>OTHER MERCHANDISE</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BBC Radio 1979-84 Dramatisation of Dance (CD) For copyright reasons available to Society members only</td>
<td>£12</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(for includes £6 donation)
Society Shopping/Tote Bag

| Society Postcard  (B&W postcard of Powell with his cat Trelawney) (Pack of 5) | £8 | £11 | £13 |
| Powell Ancestral Lands Postcards  (Set of four colour photo postcards by John Blaxter of the Powell ancestral lands on the Welsh borders) | £3 | £5 | £6 |
| Chantry Collage Postcard  (A5 colour postcard of part of AP's Boiler Room Collage) (Pack of 5) | £6 | £8 | £9 |

ORDERING
The prices shown are the current members’ prices and are inclusive of postage and packing (hence the different UK and overseas prices). Non-members will be charged the member’s price shown plus £3 (£2 for postcards and tote bag). Please send your order, with payment, to: Anthony Powell Society Shop, 76 Ennismore Avenue, Greenford, UB6 0JW, UK email: shop@anthonypowell.org Or order on the Society’s online shop: https://anthonypowell.org/online-shop/ Payment by UK cheque, Mastercard, Visa, or PayPal to shop@anthonypowell.org

Subscriptions

Subscriptions are due on 1 April. Reminders are sent out in March to those members needing to renew. Reminders will be sent by email, where possible. Please help us to keep costs down by renewing promptly. Don’t have email? That’s fine, we’ll send your reminder by post. Our ‘5 years for the price of 4’ membership offer is valid for all grades of membership. Anyone whose membership has expired will be removed from the membership list at the end of June. Subscriptions and membership enquiries Anthony Powell Society Memberships 76 Ennismore Avenue, Greenford, UB6 0JW, UK email: membership@anthonypowell.org phone: +44 20 8864 7993
Standing Orders for UK Members

To make renewing memberships as easy as possible for all of us, we encourage UK members to set up a bank Standing Order for the annual payment of their subscription, using the form below.

<table>
<thead>
<tr>
<th>Anthony Powell Society</th>
<th>Standing Order Mandate</th>
</tr>
</thead>
<tbody>
<tr>
<td>From:</td>
<td>To:  Bank plc.</td>
</tr>
<tr>
<td>Address:</td>
<td>Address:</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Account Name:</td>
<td></td>
</tr>
<tr>
<td>Sort code:</td>
<td>Account No.</td>
</tr>
<tr>
<td>HSBC Bank plc</td>
<td></td>
</tr>
<tr>
<td>Branch:</td>
<td></td>
</tr>
<tr>
<td>593-599 Fulham Road, London, SW6 5UA</td>
<td></td>
</tr>
<tr>
<td>For the credit of:</td>
<td>Anthony Powell Society</td>
</tr>
<tr>
<td>Sort code:</td>
<td>40-02-10</td>
</tr>
<tr>
<td>Account No.:</td>
<td>11209515</td>
</tr>
<tr>
<td>Under Reference:</td>
<td>SO2022</td>
</tr>
<tr>
<td>The sum of £</td>
<td>commencing on 1 April 2022 and</td>
</tr>
<tr>
<td></td>
<td>annually thereafter on 1 April until further notice.</td>
</tr>
<tr>
<td>Signature:</td>
<td>Date:</td>
</tr>
</tbody>
</table>

Please send the completed form to Anthony Powell Society Memberships, 76 Ennismore Avenue, Greenford, UB6 0JW

We will forward it to your bank.

Alternatively you may send the form direct to your bank, or set up a standing order via online banking. If you do this please email to tell us.

If you wish to check the details of your subscription, please contact Keith Marshall, membership@anthonypowell.org or phone 020 8864 7993.
Please tick below the membership required:

<table>
<thead>
<tr>
<th>Annual Rates</th>
<th>Individual</th>
<th>Joint*</th>
<th>Student**</th>
</tr>
</thead>
<tbody>
<tr>
<td>UK</td>
<td>[ ] £22</td>
<td>[ ] £33</td>
<td>[ ] £13</td>
</tr>
<tr>
<td>Overseas</td>
<td>[ ] £28</td>
<td>[ ] £39</td>
<td>[ ] £19</td>
</tr>
</tbody>
</table>

* Any two persons at the same address  ** Please send a copy of your student card

[ ] **Buy 5 years membership for the price of 4** (valid for all grades)

Gift membership & standing order payment also available. Subscriptions are due on 1 April; if joining on or after 1 January membership includes following subscription year.

Name:
Address:

Postcode: Country:

E-mail:

[ ] I enclose a sterling cheque drawn on a UK bank for £ payable to **Anthony Powell Society**.

[ ] Please debit my Visa/MasterCard with £

Card No.: Expires: CVC:

[Delete if not required.] I want to Gift Aid my donations to the Anthony Powell Society, both in the future and any made in the past 4 years. I am a UK taxpayer and understand that if I pay less Income Tax and/or Capital Gains Tax than the amount of Gift Aid claimed on all my donations in a tax year it is my responsibility to pay any difference.

[ ] I agree to the Society holding my contact details on computer and using them to provide me with member benefits.

Signed:

Date:

Please send the completed form and payment to:

**Anthony Powell Society Memberships**
76 Ennismore Avenue, Greenford, UB6 0JW, UK
email: membership@anthonypowell.org  Phone: +44 20 8864 7993